

In notes made in April 1982 I refer to a series of pictures: "animal", "Mineral" and "Vegetable" which failed to materialize.

Even as the first picture was completed (eventually entitled "WORK WITHOUT MEN"), the original concepts had become only faintly discernable. The "mineral" picture, ("SMALL MATTER FOR PROPRIETORS AND POSITIVISTS") was started concurrently with "WORK WITHOUT MEN" and evolved around the idea of matter and ownership of property. The "vegetable" is still unmade; partly because of the pair of complementary anonymous pictures, ("NEW MOODS FOR MONOPOLIES" and "ANONYMOUS ANOMALY"), seemed to complete my notion of this new series, and partly because the right material for the picture has not turned up.

It seems that there is a limit to the degree of hunting required to obtain suitable, popular, printed imagery. Most, in fact, virtually all collage material that I have used has been on hand prior to actual artmaking. The collection of material occurs in a manner somehow akin to the manner of picture making itself.

In any case, the series presented an essentially flat way of composing things, which related to the books of the source material. With the images that they contained and the surface interest generated by the additive/reductive process of collage, they lent themselves to transcription into photo etchings.

BRUCE REYNOLDS
This deviation from animal, mineral, vegetable collages represents the type of discrepancies between prediction and reality - between work programme and work during.

POST GRADUATE REPORT

My expectations for the year included more figures in the series that I unwittingly produced in the previous, and of using SX.70 film as capsules as capsule pieces that covered issues to be dealt with in an expanded form at a later date. But by the end of SEMESTER ONE, the format of the project had become a language in itself.

FOR THE YEAR 1982

My concerns in this post-graduate year included a slight shift in emphasis and content (which I still see as the flesh of a picture) to form (skeletal and hungry without the former). This seems a reflection on working in an institution which concerned itself almost exclusively with formal and technical aspects of art. Direct reference to content was mostly therefore conspicuously absent. Criticism and technical advice elicited from Printmaking, Photography, Graphic Investigation as well as Painting departments was significant in problem solving and in determining directions in certain areas.

In notes made in April 1982 I refer to a series of pictures: "Animal", "Mineral" and "Vegetable" which failed to materialize.

Even as the first picture was completed (eventually entitled "WORK WITHOUT MEN"), the original concepts had become only faintly discernable. The "mineral" picture, ("SMALL MATTER FOR PROPRIETORS AND POSITIVISTS") was started concurrently with "WORK WITHOUT MEN" and evolved around the idea of matter and ownership of property. The "vegetable" is still unmade; partly because of the pair of complimentary anemone pictures. ("NEW MOODS FOR MONOPEDES" and "ANEMONE ANOMALY"), seemed to complete my notion of this new series, and partly because the right material for the picture has not turned up.

It seems that there is a limit to the degree of hunting required to obtain suitable, popular, printed imagery. Most, in fact, virtually all collage material that I have used has been on hand prior to actual artmaking. The collection of material occurs in a manner somehow akin to the manner of picture making itself.

In any case, the series presented an essentially flat way of composing things, which related to the books of the source material. With the images that they contained, and the surface interest generated by the additive/reductive process of collage, they lent themselves to transcription into photo etchings.

This deviation from the initial animal, mineral, vegetable collages represents the type of discrepancies between prediction and reality - between work programme and work during my post graduate year.

My expectations were of producing more figures in the series that I unwittingly started two years previous, and of using SX.70 POLAROID based pictures as capsule pieces that covered ideas to be dealt with in an expanded form at a later date. But by the end of SEMESTER ONE, the format of the polaroids had become a language in itself.

My concerns in this post graduate year included a slight shift in emphasis from content (which I still see as the flesh of a picture) to form (skeletal and hungry without the former). This seems a reflection on working in an institution which concerned itself almost exclusively with formal and technical aspects of art. Direct reference to content was mostly therefore conspicuously absent. Criticism and technical advice elicited from Printmaking, Photomedia, Graphic investigation as well as Painting departments was significant in problem solving and in determining directions in certain areas.

"BELOONNEN LOVE PUPPETS"

"WHERE WE'VE BEEN"

"THE THREE ISSUES FOR TRACY"

"CACTACIOUS ROUTINE"

With a belief that art school work has a role to play in Canberra beyond the walls of this institution, a desire to make the work public, gauge its commercial viability and see it as a body of work with the clarity provided by a neutral space, I planned an exhibition at the ARTS COUNCIL GALLERY which ran from 29 OCTOBER until 12 NOVEMBER.

Seen with the perspective obtained by that exercise the work was based on the use and reuse of photographic imagery as a pictorial element. The sources of that imagery include books, magazines, posters and polaroid photographs. This attempt to transcend the common-placeness of those materials and the banality of the original images, stems from a notion that attitudes shape and break a statement rather than merely the nature of its ingredients which do however, offer several levels of association.

The work falls essentially into 2 categories:-

COLLAGE

ALTERED SX.70 POLAROIDS

Among the collages is a series of figures based on generalised portraits of a human attitude or philosophy including:

"THE MORALIST"

"THE EMPIRICIST"

"THE IDEOLOGIST"

"THE FUTILITARIAN"

"ROMANTIC IN DANCE"

"LANGUAGE IN HIS LUNGS"

Another series of collages loosely grouped together because they share a common format which pays homage to their source material, and explores a different, pre-conditioned 'reading' method gather under the heading BOOK FORMAT. These pictures, like the photo etchings that were derived from them, (and which contributed to the idea of the sheet of paper remaining an object as well as a picture), have a real depth - relief and are symmetrical. They contain a grid which distributes marks and images evenly with a central area consisting of 2 panels, based on the appearance of an open book. This format generally results in a more complex rhythm in the path the eye follows in reading each picture.

The altered POLAROIDS conform to an equally consistent format - 85 mm squares - individual or grouped. Grouped, they introduce an element of narration to pictures such as

"BELCONNEN LOVE PUPPETS"

"WHERE WE'VE BEEN"

"THE THREE ISSUES FOR TRACY"

"CACTACEOUS ROUTINE"

They are made with collage and drawing processes. The SX.70 prints that they start from are usually treated as found objects to be changed - dominated with a different significance, altered and put into a different context.

In order to further that work in the POLAROID format, the exhibition included some identical images presented in 2 forms: the original objects as described above, and a much larger series (approximately 700 mm square). The latter were produced by photographic enlargement with various lighting and colour controls that were contrived to remove, in the process of translation, the hand made surface interest that exists below the acetate layer of the originals. (The originals having been manipulated by drawing, scratching, collage, paint and superimposition).

This translation creates a product more akin to contemporary mass media imagery with its bland surface and its ability to be reproduced ad-infinitum.

In transforming one type of art object into another, it was necessary for me to enlist the technical expertise and facilities of a commercial photographic service. Specifically, actual size colour negatives (5" x 4") were made, giving a minimum loss of detail, colour shift, etc.

As with the use of Photo Media's copy camera which I used to produce actual size negatives for the photo etching, special lighting which emphasised relief in the original was utilized, so that the etchings and the photographic enlargements from the polaroids shared an illusionist depth in them, which paralleled the real depth in the originals.

The exhibition reaffirmed in my mind the importance of framing which was reduced to the simplest natural timber box with glass covering the objects and allowing all edges of all pictures to remain visible.

IN SUMMARY my post graduate work in 1982 included the production of some 50 works on paper, 43 of which were exhibited in Canberra during October-November after being framed and mounted.

They included:

FICTIONAL PORTRAITS (FIGURES)

BOOK FORMAT COLLAGES

ALTERED SX.70 POLAROIDS

PHOTOGRAPHIC PRINTS MADE FROM SX.70'S

PHOTOGRAPHIC ETCHINGS.

BRUCE REYNOLDS

POST GRADUATE
REPORT.

for the year
1982.

IN NOTES MADE in APRIL 1982 I refer to a series of pictures: "Animal", "Mineral" and "Vegetable" which failed to materialize.

Even as the first picture was completed, (eventually entitled "WORK WITHOUT MEN"), the original concepts had become only faintly discernible. The "mineral" picture, ("SMALL MATTER FOR PROPRIETORS AND POSITIVISTS") was started concurrently with "WORK WITHOUT MEN" and evolved around the idea of matter and ownership of property. The "vegetable" is still unmade; partly because of the pair of complementary anemone pictures, ("NEW MOODS for MONOPEDS" and "ANEMONE ANOMOLY"), seemed to complete my notion of this new series, and partly because the right material for the picture has not turned up.

It seems that there is a limit to the degree of hunting required to obtain suitable, popular, printed imagery. Most, in fact, virtually all collage material that I have used has been on hand prior to actual art making. The collection of material occurs in a manner somehow akin to the manner of picture making itself.

IN any case, the series presented an essentially flat way of composing things, which related to the books of the source material. With the images that they contained, and the surface interest generated by the additive/reductive process of collage, they lent themselves to transcription into phototechnings.

This deviation from the initial animal, mineral vegetable collages represents the type of discrepancies between prediction and reality — between workprogramme and work during my post graduate year.

My ~~expectations~~ were of producing more figures in the series that I unwittingly started two years previous, and of using SX-70 POLAROID based pictures as capsule pieces that covered ideas to be dealt with in an expanded form at a later date. But by the end of SEMESTER ONE, the format of the polaroids had become a language in itself.

My concerns in this post graduate year included a slight shift in emphasis from content (which I still see as the flesh of a picture) to form (skeletal & hungry without the former). This seems a reflection on working in an institution which concerned itself almost

3.

exclusively with formal and technical aspects of art. Direct reference to content was mostly & therefore conspicuously absent.

Criticism and technical advice elicited from Printmaking, Photomedia, Graphic investigation as well as Painting departments was significant in problem solving and in determining directions in certain areas.

With a belief that art school work has a role to play in Canberra beyond the walls of this institution, a desire to make the work public, gauge its commercial viability and see it as a body of work with the clarity provided by a neutral space, I planned an exhibition at the ARTS COUNCIL GALLERY which ran from 29th OCTOBER until 12th NOVEMBER.

Seen with the perspective obtained by that exercise the work was based on the use and reuse of photographic imagery as a pictorial ~~image~~ element. The sources of that imagery include books, magazines, posters and polaroid photographs.

This attempt to transcend the commonplaceness of those materials and the banality of the original images, stems from a notion that attitudes shape and break a statement

4.

rather than merely the nature of its ingredients which do however, offer several levels of association.

The work falls essentially into 2 categories.

COLLAGE

ALTERED SX70 POLAROID'S.

Among the collages is a series of figured based on generalised portraits of a human attitude or philosophy including:

"The MORALIST"

"The EMPIRICIST"

"The IDEOLOGIST"

"The FUTILITARIAN"

"ROMANTIC IN DANCE"

"LANGUAGE IN HIS LUNGS"

Another series of collages loosely grouped together because they share a common format which pays homage to their source material, and explores a different, preconditioned 'reading' method gather under the heading BOOKFORMAT.

These pictures, like the photo-etchings that were derived from them, (and which contributed to the idea of the sheet of paper remaining an object as well as a picture,) have a real depth-relief and are symmetrical. They contain a grid which distributes marks and images evenly with a central area consisting of 2 panels, based on the appearance of an open book. This format generally results in a more complex rhythm in the path the eye follows in reading each picture.

The altered POLAROIDs conform to an equally consistent format - 85mm squares - individual or grouped. Grouped, they introduce an element of narration to pictures such as "BELCONNEN LOVE PUPPETS"
 "WHERE WE'VE BEEN"
 "THE THREE ISSUES for TRACY"
 "CACTACEOUS ROUTINE".

They are made with collage and drawing processes. The SX-70 prints that they start from are usually treated as found objects to be changed - dominated with a different significance, altered and put into a different context.

In order to further that work in the POLAROID format, the exhibition included some identical images presented in 2 forms: the original objects as described above, and a much larger series (approximately 700mm square). The latter were produced by photographic enlargement with various lighting and colour controls that were contrived to remove, in the process of translation, the hand made surface interest that exists below the acetate layer of the originals. (The originals having been manipulated by drawing, scratching, collage, paint and superimposition).

This translation creates a product more akin to contemporary mass media imagery with its bland surface and its ability to be reproduced ad infinitum.

In transforming one type of art object into another, it was necessary for me to enlist the technical expertise and facilities of a commercial photographic service. Specifically, actual size colour negatives (5"x4") were made, giving a minimum loss of detail, colour shift, etc.

As with the use of PhotoMedia's copy camera which I used to produce actual size negatives for the photo etching, special lighting which emphasised relief in the original was utilized, so that the etchings and the photographic enlargements from the polaroids shared an illusionist depth in them, which paralleled the real depth in the originals.

The exhibition reaffirmed in my mind the importance of framing which was reduced to the simplest natural timber box with glass covering the objects and allowing all edges of all pictures to remain visible.

IN SUMMARY my post graduate work in 1982 included the production of some 50 works on paper, 43 of which were exhibited in Canberra during October-November after being framed and mounted. They included:

7.

FICTITIOUS PORTRAITS (FIGURES).

BOOK FORMAT Collages.

ALTERED SX-70 POLAROID.

PHOTOGRAPHIC PRINTS made from SX-70's.

PHOTOGRAPHIC ETCHINGS.

